

1948

The era of purely ocular  
spectacles is at hand!

Theophile Gautier



With this Art in Cinema series we are pleased to announce the installation of professional projection equipment and large screen in the new central rotunda auditorium.

The films themselves and the selecting of them should be mentioned here. Our previous activities were concerned with a comprehensive survey, covering both the past and present, of the film as a form of modern art. It is due to the enthusiastic public support of this work that Art in Cinema has become the first major non-commercial outlet for the examination of the contemporary experimental film. As a development, we now wish to exercise even more selectivity, and to place greater concentration on an exploration into the potentialities of the medium. We hope that this will become apparent in the present series and that it meets with your approval.

August 27th

### MOTHER'S DAY

A nostalgic charade by JAMES BROUGHTON, featuring Marion Cunningham; filmed in San Francisco, 1948.

### ZIGZAG

by FRANK STAUFFACHER (San Francisco, 1948)

### MYSTERES DU CHATEAU DU DE

MAN RAY'S Dadaist voyage through a fabulous chateau, and a repeat showing of his delightful interpretation of a love poem, *L'ETOILE DE MER*.

### THIS DAY

by LEONARD STARK. A personal reaction against war, as a film experiment by one of Robert J. Flaherty's cameramen.

### FILM 1941

by FRANCIS LEE. Mr. Lee has recently been awarded a Guggenheim fellowship to continue his film experiments. In this film he reacts to the same emotional experience as Mr. Stark, but with a totally different approach to filmic expression.

### IMPROVISATION NO. ONE

JORDAN BELSON'S second abstract study. (Berkeley, 1948)

### LIFE AND DEATH OF A SPHERE

Black and white visual progression by DORSEY ALEXANDER. (Berkeley, 1948)

THE ART IN CINEMA SOCIETY OF THE SAN FRANCISCO MUSEUM OF ART PRESENTS

# art in cinema

September 3rd

### NOSFERATU

by F. W. MURNAU. The famous pirated German version of *DRACULA*.

### THE WINDOW CLEANER

MARCH-BUCHET. New York as seen by the man who keeps its windows sparkling.

Films by Guggenheim fellow FRANCIS LEE:

### LE BIJOU and IDYL

### COLOUR BOX

by LEN LYE. A delightful hand-painted animation by Britain's master of this art.

### EASTER ISLAND

Directed and photographed by JOHN FERNO. Impressionistic rendering of the relapse and decay of a culture.

September 10th

### THE BLUE ANGEL

Directed in Germany by JOSEF VON STERNBERG; with MARLENE DIETRICH and EMIL JANNINGS. Rich chiaroscuro, sensual elegance and technical perfection.

### SWINGING THE LAMBETH WALK

Another of LEN LYE's brilliant combinations of sight and sound.

September 17th

### MOTION PAINTING NO. ONE

OSCAR FISCHINGER's latest film employing a completely new technique.

### LAND WITHOUT BREAD

Produced and directed by LUIS BUNUEL. Immense feeling and realism by the director of the two surrealist climaxes *L'AGE D'OR* and *CHIEN ANDALOU*.

### CADET-ROUSSELLE

by NORMAN McLAREN. Hand-painted animation in the tradition of Len Lye.

### MYSELF WHEN YOUNG

by ERNEST BEADLE. A collage of realistic objects and abstract patterns in a startling technique.

### THE BARBER SHOP

An early comedy by the late W. C. FIELDS, directed by ARTHUR RIPLEY.

September 24th

A group of films by **HANS RICHTER:**

### FILMSTUDIE

An evaluation of plastic forms of objects interrupted by dream-like motives and percussion shocks.

### RENNSYMPHONIE

A day at the races.

### EVERYTHING TURNS, EVERYTHING REVOLVES!

The cry of the circus barker, the brashness and noise of a day at the circus employed in an early sound-on-film experiment.

### VORMITTAGSPUK

A humorous grotesque in which everyday objects revolt against their pattern of use.

Two fragments of work in progress: JOHN WHITNEY'S form and synthetic sound; ALBERT KING'S production, with Frank Collins and Don Myers of *MOONLIGHT SONATA*.

### LIGHT MODULATOR

by ELWOOD DEKKER. Space and light in movement.

### RACCONTO DA UN AFFRESCO

The famous cinematic application to Giotto's frescos by the Italian avant-guard producers LUCIANO EMMER and ENRICO GRAS.

### IN THE SEA

by ERNEST BEADLE. Color and movement alone, with form and texture removed.

### THE BRAZEN HORSEMAN

A portion of Pushkin's poem rendered as a lesson in montage by VLADIMIR NILSEN.

A dance film by Sydney Peterson and Hy Hirsh of Marian van Tuyl's

### CLINIC FOR THE STUDY OF STUMBLE.

## series four

### ORDER BLANK

NOTE: The Films have been drawn from many widely separated sources; from The Museum of Modern Art Film Library, from various other distributors, and from the individual artists themselves. We ask your indulgence when programs must be changed due to circumstances beyond our control—shipping failures, poor quality of prints, etc.

To: Art In Cinema Society  
San Francisco Museum of Art  
Civic Center, San Francisco

Museum Member ☐

Public ☐  
(Check One)

Please send me \_\_\_\_\_ series tickets at \$6.00 each (series) including tax (\$4.80 for Museum Members) for the series of 5 nights of ART IN CINEMA film series, August 27 through September 24, 1948 at 8:00 P.M. Friday evenings.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Total Amount Enclosed \_\_\_\_\_

(Make check or money order payable to the San Francisco Museum of Art, and enclose stamped, self-addressed envelope for return of tickets.)

The series is organized on a non-profit, non-commercial basis with admission by series subscription only. Series tickets are \$6.00 for the public, and \$4.80 for Museum Members. Seats will not be reserved and seating limited to 500 persons.

(TEAR HERE)





THE ART IN CINEMA SOCIETY OF THE SAN FRANCISCO MUSEUM OF ART PRESENTS

# art in cinema series four

AUGUST 27th, 1948

- ✓ IMPROVISATION NO. 1.....Jordan Belson
  - FILM 1941.....Francis Lee
  - ✓ THIS DAY.....Leonard Stark
  - ✓ LIFE AND DEATH OF A SPHERE.....Dorsey Alexander
  - ✓ ZIGZAG.....Frank Stauffacher
  - ✓ MOTHER'S DAY.....James Broughton
- (Intermission)

EMAK BAKIA  
LES MYSTERES DU CHATEAU  
DU DE.....Man Ray  
L'ETOILE DE MER  
Man Ray will give a talk on his three films.

## NOTES ON THE PROGRAM

IMPROVISATION NO. 1 by Jordan Belson; Berkeley, 1948. The form, movement, and organization of this film revolves freely around a series of graphic compositions. No sound track is used because Mr. Belson has here attempted an organization in pure visual music as contrasted with Audio-visual music.

FILM 1941 by Francis Lee, New York, 1941. (Loaned through the courtesy of Cinema 16 and Mr. Lee). This is Francis Lee's first film. It is an abstract reaction against the turbulent and terrifying events of December, 1941. A painter who was converted to cinematography, Lee covered D-day as a combat cameraman. Returning home he built his entire equipment and studio in a cold water flat, struggling for years to complete his first films. Recognition came with a 1948 Guggenheim fellowship for his "creative work in films". (Notes by Amos Vogel)

THIS DAY by Leonard Stark. San Francisco, 1941. (Loaned by Cinema 16) Mr. Stark's film is also a reaction against war and senseless killing, but employing realistic objectivity in a poetic handling, and depending entirely upon sensitive cutting and editing. The symbols are very simple. Life, growth, the beauty and destructive power of the sea; the killer with the rifle, the child symbolic of Life, the weeping statues, etc. (Music arranged by Paul Velguth)

LIFE AND DEATH OF A SPHERE by Dorsey Alexander; Berkeley, 1948. "My original intent was a cycle of forms based on the circle, one form growing out of the preceding one in a definite sequence, the first and last sequence dealing with the forming and dissolving of the circle. My first intention was modified by discovering the exciting possibilities possible through animation. I limited myself to a rather shallow space so as not to disrupt my original intention. I prefer this film to be played without music, and to stand by itself so that its rhythms are not subordinated to an arbitrary musical rhythm."

ZIGZAG by Frank Stauffacher; San Francisco, 1948. There is a certain strange mechanical beauty in the color and nervousness of the neon advertising signs at night. This film is merely a caprice, and no serious effort has been made to build definite rhythmic developments. The cutting is loosely tied to the nervous dissonances and rhythms of Igor Stravinsky's "Ebony Concerto", which seemed to have the appropriate quality inherent in the zigzagging gases blazing in the neon tube itself.





THE ART IN CINEMA SOCIETY OF THE SAN FRANCISCO MUSEUM OF ART PRESENTS

# art in cinema series four

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THIS DAY.....Leonard Stark  
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ZIGZAG.....Frank Stauffacher  
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MOTHER'S DAY Written and directed by James Broughton, San Francisco, 1948. Assistant director, Kermit Sheets; photography by Frank Stauffacher; musical selections by James Broughton, recorded under the supervision of Hy Hirsh. Featuring Marion Cunningham.

Mother's Day is a playful family history, which attempts to suggest something of the pictorial atmosphere of everyone's growing up. Hence its story is told in visual metaphors of memory, fantasy, and narrative in an effort to evoke an imaginative reality of childhood, both poetic and ironic. Mr. Broughton has provided the following program note:

Every child's mother who was once a child is usually obliged to grow up and to alter her toys. But very often there are certain cherished old playthings - a window, a mirror, a scrapbook - which she wishes could refuse to alter. And she may also regret in each new picture-game of her children how the play of their reflections alter her. Images like these tend to provoke a rather askew nostalgia.

However much she may desire her mirror to tell her she is still a princess, she can see for herself how fairy tales go awry. She may even grow into a kind of witch-queen, when she can no longer play the fairy godmother with her children's own fancies. To say nothing of their father becoming a real ogre, who likes to order all the windows shut.

And if she wants her children to keep her scrapbook, and to illustrate it, they seldom picture it the way she sees it. Or they merely find it diverting. For as they grow up to the mirror, they open their own windows. And when they overtake her toys and begin to collect her into their own souvenirs, she may be left unwillingly to repicture her scrapbook.

For her favorite bedtime story is apt to remain: "Once upon a time there was a very beautiful and refined young girl who had a great many suitors. But she married the wrong one. Then she had a great many children and and she did not know what to do with them either."

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There will be no printed program notes for Man Ray's *EMAK BAKIA*, *LES MYSTERES DU CHATEAU DU DE*, and *L'ETOILE DE MER* since Man Ray will be introduced to speak about them in person.



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THE ART IN CINEMA SOCIETY OF THE SAN FRANCISCO MUSEUM OF ART PRESENTS

# art in cinema series four

September 3, 1948

IDYL.....Francis Lee  
EASTER ISLAND.....John Ferno  
LE BIJOU.....Francis Lee  
THE WINDOW CLEANER.....Jules Bucher  
A COLOR BOX.....LenLye

(8 Minute Intermission)

NOSFERATU.....F. W. Murnau

## NOTES ON THE PROGRAM

IDYL by Francis Lee (New York 1947). Mr. Lee states: "IDYL might have to do with feelings and moods about nature." At any rate, his own explanation of his film is vague, and rightly so, for he believes a work of art needs no literary explanation. "The images conjured up after reading a poem are never the same, even when reread by the same person." (Cinema 16)

EASTER ISLAND, Directed and photographed by John Ferno; music by Maurice Jaubert. (Franco, Belgian, 1934). Filmed in less than three weeks, EASTER ISLAND is a remarkable feat of cinematography and editing. It grew out of a joint expedition by the Trocadero Museum, Paris, and the Musee Royale de Bruxelles for the purpose of making a general survey of Easter Island and the monolithic statues for which it has become famous. The film, as it finally emerged, has generally come to be regarded as one of the most mature documentary films ever produced, from both the scientific and aesthetic points of view.

The commentary has to do with anthropological information, and no knowledge of French is needed to comprehend the impressionistic picture of relapse and decay created by the sensitive combination of visuals and music.

Easter Island is the most isolated outpost of the Polynesian race. Archaeologically, it presents a most mysterious enigma. The innumerable monolithic sculptures, carved in compressed volcanic ash, and weighing up to fifty tons, were the extraordinary results of an unknown culture, no doubt the ancestors of the present inhabitants (now reduced to 250 and housing a leper colony). The huge faces were quarried and carved many miles distant from their final location, and the transportation of them has never been satisfactorily explained. (From the Museum of Modern Art Film Library)

LE BIJOU by Francis Lee, (New York, 1946). Mr. Lee has recently been awarded a Guggenheim fellowship; widely shown in Europe, his latest films have been acquired by the Cinematique Francaise. This second of his films on tonight's program needs no comment to augment the charming adventures of the cocky little jewel. (Cinema 16)

THE WINDOW CLEANER Produced by OWI, 1945, Directed and photographed by Jules Bucher, after a script by Joseph March. This short, wonderfully simple little film likewise needs no comment. (Museum of Modern Art Film Library).

A COLOR BOX, Painted and photographed by Len Lye for the G.P.O. Unit, Great Britain. Mr. Lye has developed the technique of painting directly on the 35mm. film, frame by frame. Unfortunately, this 16mm. reduction, also reduced the range of color possible through this method, which is unlimited, since it need not directly depend upon a photographic color process. These short films are widely used as governmental reminders in regular theatre programs, and needless to say, are very popular. (Museum of Modern Art Film Library).





THE ART IN CINEMA SOCIETY OF THE SAN FRANCISCO MUSEUM OF ART PRESENTS

# art in cinema series four

NOSFERATU, Directed by F. W. Murnau; adapted (without publisher's consent) from Bram Stoker's novel "Dracula"; photographed by Fritz Arno Wagner. (German, 1922)

Progenitor of all vampire and "horror" movies, this museum-piece follows in the German tradition of THE CABINET OF DR. CALIGARI produced two years earlier - although NOSFERATU, through its melodramatic antics, does not seem to stand the test of time quite as well as its predecessor.

"It was as if a 'chilly draft from doomsday'\* passed through the scenes of NOSFERATU" quotes Siegfried Kracauer, in his psychological history of the German film, From Caligari to Hitler. Dr. Kracauer points out that the period of German film production, beginning about the time of CALIGARI, and extending vaguely on into the beginning of National Socialism in Germany, abounded in the depiction of tyrants, tyrants identified, in many cases - as in this case - with pestilence, or evil of one sort or another. His contention that the films of a nation reflect its collective mentality, and reveal its real psychological disposition, here seems borne out, since this obsession with evil tyrant figures during the early twenties found reality in a flesh and blood tyrant during the thirties, in the form of Hitler.

On the artistic level, NOSFERATU contributed, or exploited, a number of cinematic devices in the name of rendering horrors, such as using negative film in certain spots to convey the sense of weirdness, and employing stop-motion photography in which objects move about in a jerky manner of their own volition. (But this was done years before by Zecca, etc.) In addition, it hardly needs pointing out that the film abounds in picture-sense - composition and lighting, arrangement of light and black masses, etc. NOSFERATU enjoyed particular fame for initiating the fashion of screen vampires.

One most amazing thing about the film is that it was directed by F. W. Murnau, who is here not in the least recognizable as the director who two years later created the sensitive and poignant masterpiece with Emil Jannings, THE LAST LAUGH, and later, in Hollywood, the famous SUNRISE. (Museum of Modern Art Film Library).

(F. S.)

\*Bela Balazs.

The music for NOSFERATU selected and arranged by Paul Velguth, consists of Alexander Glazounoff's "From the Middle Ages" and sections of Howard Hansen's Third Symphony.

## Note:

Building regulations direct that the San Francisco Museum of Art be closed at ten o'clock. We ask your cooperation in leaving the building as promptly as the end of the performance allows.





THE ART IN CINEMA SOCIETY OF THE SAN FRANCISCO MUSEUM OF ART PRESENTS

# art in cinema series four

Friday, September 10, 1948

NO CREDIT.....Tregillus-Luce :

A LITTLE FANTASY.....Norman McLaren

SWINGING THE

LAMBETH WALK.....Len Lye

THE BLUE ANGEL.....Joseph von Sternberg

(There will be a short intermission at one point during the showing of THE BLUE ANGEL)

## NOTES ON THE PROGRAM

NO CREDIT by Leonard Tregillus and Ralph Luce: Berkeley, 1948. This film, made in an informal and spontaneous manner, is an experiment in the use of animated modeling clay as an expressive abstract medium. The symbolic possibilities of the plastic flow of several geometric forms are investigated. The background music has been chosen to compliment the picture in mood and rhythm in some parts, and in others to directly lead it. (L.T.)

A LITTLE FANTASY on Arnold Boeklin's famous painting of the Romantic School "Isle of the Dead", is one of a series of short films made for the National Film Board of Canada by artist Norman McLaren, a former student of Len Lye, who made SWINGING THE LAMBETH WALK. Like A COLOUR BOX, this film is hand painted with certain dyes, on the original 35mm. negative. Mr. Lye's films have generally been produced for various British Government Boards as vehicles for certain bits of pertinent information or reminders. This one was made during the war, as the upturned thumb testifies.

THE BLUE ANGEL (German, 1930). Produced by Erich Pommer; directed by Josef von Sternberg; with Marlene Dietrich and Emil Jannings. (From the Museum of Modern Art Film Library).

No knowledge of the German language is needed to follow the meaning of the action in this film. (This is a print of the original German version, and no English subtitles appear).

"Erich Pommer, bent on promoting artistic German talkies, engaged Joseph von Sternberg to direct the film. A native of Austria, this brilliant Hollywood director had proved in UNDERWORLD and THE LAST COMMAND that he was master of the art of rendering milieus so that they amplified imperceptible emotions. In THE BLUE ANGEL, faraway foghorns sound from the harbor as Jannings walks through nocturnal streets to the tavern. When, on the point of leaving school for good, he sits, lonely, at his desk, a traveling shot encompasses the empty classroom with the tender slowness of a last embrace. This shot re-emerges at the film's very end, and now serves as an obituary impressively summarizing the story of the dead man whose head has sunk on the desk. The narrow interiors of The Blue Angel are endowed with a power of expression rarely even aspired to during the stabilized period. There is a promiscuous mingling of architectural fragments, characters and nondescript objects. Lola Lola sings her famous song on a miniature stage so overstuffed with props that she herself seems part of the decor. Jannings fights his way to the dressing room through a maze of fishing nets, and somewhat later appears in the company of a wooden caryatid, which supports the tiny gallery from which he glares at his idol. As in Carl Mayer's post-war films, the persistent interference of mute objects reveals the whole milieu as a scene of loosened instincts. Perfect conductors, these objects transmit Jannings' delayed passion as well as the waves of sexual excitement emanating from Lola Lola.





THE ART IN CINEMA SOCIETY OF THE SAN FRANCISCO MUSEUM OF ART PRESENTS

# art in cinema series four

The film's international success can be traced to two major reasons, the first of which was decidedly Marlene Dietrich. Her Lola Lola was a new incarnation of sex. This petty bourgeois Berlin tart, with her provocative legs and easy manners, showed an impassivity which incited one to grope for the secret behind her callous egoism and cool insolence. That such a secret existed was also intimated by her veiled voice which, when she sang about her interest in love-making and nothing else, vibrated with nostalgic reminiscences and smoldering hopes. Of course, the impassivity never subsided, and perhaps there was no secret at all. The other reason for the film's success was its outright sadism. The masses are irresistibly attracted by the spectacle of torture and humiliation, and Sternberg deepened this sadistic tendency by making Lola Lola destroy not only Jannings himself but his entire environment. A running motif in the film is the old church-clock which chimes a popular German tune devoted to the praise of loyalty and honesty - a tune expressive of Janning's inherited beliefs. In the concluding passage, immediately after Lola Lola's song has faded away, this tune is heard for the last time as the camera shows the dead Jannings. Lola Lola has killed him, and in addition her song has defeated the chimes." (Siegfried Kracauer - "From Caligari to Hitler")

(F. S.)



The Art in Cinema Society of the San Francisco Museum of Art Presents

ART IN CINEMA - SERIES FOUR

September 17th, 1948

MYSELF WHEN YOUNG.....Ernest Beadle  
LAND WITHOUT BREAD.....Luis Bunuel  
CADET-ROUSSELLE.....George Dunning  
THE BARBER SHOP.....W.C. Fields & Arthur Ripley

(Eight minute intermission)

FIDDLE-DEE-DEE.....Norman McLaren  
ENTR'ACTE.....Rene Clair  
MOTION PAINTING NO. 1.....Oskar Fischinger  
(Mr. Fischinger's film will be preceded by  
a selection of his earlier studies.)

NOTES ON THE PROGRAM

MYSELF WHEN YOUNG by Ernest Beadle, New York, 1944. A number of rather startling effects are in this short first film of Mr. Beadle's, such as multiple exposures in color, combinations of unreal and realistic images, with abstract punctuations, all achieved within the camera, and with no optical printing or double printing. (Cinema 16)

LAND WITHOUT BREAD (UNPROMISED LAND) Produced and directed by Luis Bunuel. Spain, 1932. The Spaniards, Bunuel and Salvador Dali, had made in Paris between 1928 and 1930 the two most famous and violent of true surrealist films, UN CHIEN ANDALOU and L'AGE D'OR, both savage protests against the intellectual society of the times. After the breakup of the original surrealist movement of which Andre Breton was high-priest, Bunuel considered the movement ineffectual as a means of social criticism, and abandoned it. Before coming to America, he returned to his native Spain and there produced this sensitive and sober document of the district of Las Hurdes near Spain's Portugese border. There could be no more conclusive evidence of Bunuel's rejection of surrealism than a comparison of this document with either of his two preceding films made in collaboration with Dali. Instead of resorting to shocking and cruel juxtaposition of unrelated material drawn from dreams and resentment, Bunuel here utilizes, with great feeling, simple documentary images of fact.

Until recently, this unique district was completely cut off from the outside world, subsisting on the products of an exhausted soil, its inhabitants undernourished for centuries, living in sub-human conditions, and with no development of any recognizable form of culture. (From the Museum of Modern Art Film Library)

CADET-ROUSSELLE animated for the National Film Board of Canada by George Dunning and Colin Low. One of a series entitled "Chansons de chez Nons", this little film presents us with a refreshingly different sort of animated cartoon. (From the National Film Board of Canada)

THE BARBER SHOP. A Mack Sennett Comedy directed by Arthur Ripley from a story by W. C. Fields, featuring W. C. Fields. There are many kinds of humor, and THE BARBER SHOP is almost, but not quite, at the opposite end of the gamut from such a technique of wit as will follow in Rene Clair's ENTR'ACTE. The true Mack Sennett comedy was essentially cinematic, following directly the slapstick and mad buffoonery of the early Frenchmen, Zecca, Cohl, and Durand, etc. Not a scene, not a figure remains still, everything moves frantically, and the gags are visual gags. To all of this Sennett added superb timing, the chase, and the perception that if one cop is comic, a gross of cops are hilarious, -- and if a chase is funny, a riot is funnier. This resorting to "pure" cinematic elements was to influence Rene Clair's later films, and to influence Chaplin, as well. Yet THE BARBER SHOP is not so much of this tradition as it is an example of the highly personal method of W. C. Fields himself, whose technique - developed on the vaudeville stage, the circus, and in musical comedy, compounded of subtle pantomime and the quality of his voice, amounted to a wonderful madness entirely his own. (From the Museum of Modern Art)



Program Notes September 17, 1948 (Continued)

FIDDLE-DEE-DEE by Norman McLaren, for the National Film Board of Canada. Len Lye's student painting directly on the negative. (From the National Film Board of Canada)

ENTRE'ACTE directed by Rene Clair from a scenario by Francis Picabia. With Man Ray, Marcel Duchamp, Erik Satie, Jean Borlin. Commissioned by the Ballet Suedois de Rolf Mare. French, 1924) Clair ranks with Griffith, Chaplin and Eisenstein, as one of the few men of authentic genius produced by the cinema. He began as a member of the avant-garde movement and this, his second avant-garde film, is pure cinema. In it, the mockery of the dadaists is fused with Clair's keen wit and unerring filmic instinct to create a droll mood that could exist nowhere but on a strip of moving celluloid. As noted before, Clair's technique was to become more influenced by Sennett and the early French, as exemplified in his greatest film THE ITALIAN STRAW HAT. (From the Museum of Modern Art Film Library)

MOTION PAINTING NO. I by Oskar Fischinger, Los Angeles, 1946-47. The important work of Mr. Fischinger in the field of the Absolute Film certainly needs no introductory remarks to followers of the Art in Cinema programs. His abstract studies have been repeated many times, and a selection of them will be shown again tonight before presenting his latest film which is a radical departure from the content and technique of his previous work. MOTION PAINTING NO. 1 is the result of dissatisfaction with the problems of color as achieved on film, within the limitations of available photographic color processes. To Mr. Fischinger, the abstract color film is not merely a black and white abstraction with color added; it is an entirely new problem, a problem of color and movement only. Mr. Fischinger has been searching for the ideal solution to this problem of color on film for many years, and his latest film is the result of this search. The original paintings for it can be examined in the Art in Cinema wall show off the small rotunda gallery. Each of these paintings represents steps within the development of the film. They were painted on plexiglas, photographed frame by frame, as the painting progressed so that the result is a beautiful growth and plastic development containing a vivid and brilliant life of its own.

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The music for the silent films has been selected and arranged by Paul Velguth as follows:

MYSELF WHEN YOUNG: Erik Satie's "Three pieces in the Shape of a Pear"

LAND WITHOUT BREAD does have a sound track, but the music on it and the commentary is so unsuitable to the nature of the film that other music has been used: Selections from the Flemenco music of "La Nina de los Peines", guitar music of Andres Segovia, de Falla, and Angellilo, and others.

ENTRE'ACTE. Erik Satie had originally written a score for this film, not available on records. As substitute: Honegger's "Concertino for Piano and Orchestra; Jean Francaix's piano concerto; sections of Mahler's Symphony No. 1; sections from Milhaud "Protee"; the funeral march from Berlioz's "Hamlet".



The Art in Cinema Society of the San Francisco Museum of Art Presents

ART IN CINEMA - SERIES FOUR

Special Program

September 22, 1948

STUDY NO. 5.....Oskar Fischinger  
COLOR.....Martin Metal

The French Avant-garde  
THE SMILING MADAME BEUDET.....Germaine Dulac

Intermission

BALLET MECANIQUE.....Fernand Leger  
MENILMONTANT.....Dimitri Kirsanov

NOTES ON THE PROGRAM

STUDY NO. 5 by Oskar Fischinger. 1930. An early black and white abstraction produced in Germany, as all of Mr. Fischinger's earlier work has been, for a definite large-scale commercial market - a type of market that unfortunately no longer exists in Europe, and even more unfortunately, never did exist in this country at all to any great extent.

COLOR. An experimental film produced by the Special Photography class, Institute of Design, Chicago, under the direction of Martin Metal. 1948. This film is unaccompanied by program notes. It consists of various materials, textures, various lighting arrangements and some additional effects achieved through double exposure, dissolves, etc. The film makes no pretense of unified organization other than being strictly an experiment in color - color and form - color and texture and movement - produced as a class project. (Loaned by Sybil Moholy-Nagy)

THE SMILING MADAME BEUDET (1922) Directed by Germaine Dulac. Scenario by Andre Obey from the play of the same name by Andre Obey and Denys Amiel. Photography by A. Morrin. Madame Dulac was already an experienced director when, in collaboration with Louis Delluc, she made "La Fete Espagnole" in 1919. Delluc exercised considerable influence on the development of the French film after the war, both as director and through the medium of his books and his original scenarios. He fathered a whole succession of psychological screen dramas, of which this is an early example. Madame Dulac's direction of the film is both sensitive and bold. If her use of slow-motion photography and trick-work is somewhat excessive, nevertheless she succeeded with what was, at the time, signal originality in expressing by pictorial means the atmosphere and implications of Andre Obey's study of domestic conflicts. In this film, the original French titles and verse have been preserved. (Iris Barry)

MENILMONTANT (1924-25). Produced and directed by Dimitri Kirsanov. Made at a minimum of expense and with poor equipment by a young Russian emigre who had previously been a violinist in a movie theatre in Paris, this is unquestionably one of the most remarkable of amateur films. Kirsanov's direction generally, his use of poetic imagery, his free cutting and - above all - the performance of Nadia Sibirskaia in the main role, entitle the picture to all and more of the praise it has elicited from European critics. (Iris Barry)

BALLET MECANIQUE (1924). Produced and directed by Fernand Leger. Photography by Dudley Murphy. "The War had thrust me, as a soldier, into the heart of a mechanical atmosphere. Here I discovered the beauty of the fragment. I sensed a new reality in the detail of a machine, in the common object. I tried to find the plastic value of these fragments in our modern life. I rediscovered them on the screen in the close-ups of objects which impressed and influenced me. However, I felt that one could make their impression much stronger. In 1923 I decided to 'frame' the beauty of the undiscovered world in the film. In this medium I worked as I had done before in painting. To create the rhythm in common objects in space and time, to present them in their plastic beauty, this seemed to me worthwhile. This was the origin of my Ballet Mecanique" (Fernand Leger in Hans Richter's History of the Avantgarde).

(The three French avant-garde films are from the Museum of Modern Art Film Library.)

Music for tonight's program selected and arranged by Paul Velguth.





THE ART IN CINEMA SOCIETY OF THE SAN FRANCISCO MUSEUM OF ART PRESENTS

# art in cinema series four

The Art in Cinema Society of the San Francisco Museum of Art Presents

## ART IN CINEMA - SERIES FOUR

September 24th, 1948

(NOTE: Tonight's program will be without several films originally scheduled and announced, one of them being the *RACCONTO DA UN AFFRESCO* of Luciano Emmer and Enrico Gras. This film, as well as one other by Emmer and Gras on Hieronymus Bosch, has been mysteriously withheld by the Italian consulate in Canada without explanation. It is a circumstance beyond our control. When these films are again available, they will be shown at a special Art in Cinema program, free to you as subscribers to this present series. An announcement will be forthcoming.)

MOTION PAINTING ONE.....Oskar Fischinger  
THE UNCOMFORTABLE MAN.....Kent Munson & Theodore Huff  
PRIMITIVE VISUAL RHYTHM.....Harry Smith  
CLINIC OF STUMBLE.....Peterson, Marian van Tuyl  
H2O.....Ralph Steiner

(Intermission)

SYMPHONIE DIAGONALE.....Viking Eggeling  
FILMSTUDIE.....Hans Richter  
VORMITTAKSPUK.....Hans Richter  
EVERYTHING TURNS!.....Hans Richter  
THE PAWN SHOP.....Charles Chaplin

MOTION PAINTING ONE by Oskar Fischinger, 1946-48. Complying with numerous requests after last week's program, this latest film of Mr. Fischinger's will again be shown.

THE UNCOMFORTABLE MAN. An experimental film by Kent Munson and Theodore Huff, New York, 1947-48. This is the study of a young man in a city. Searching for his identity, he stands in the path of Light and becomes one with shadow players. But alas, on entering a film, you must be sure that you identify yourself with the right character! Endlessly frustrated, he retires from the world in his underground room. Consumed by the underlying anarchism of the age, his personality splits and he ignores Life until he develops consolatory complexes to compensate for the gaps and pressures of the misfit. (Program note by Theodore Huff)

PRIMITIVE VISUAL RHYTHM by Harry Smith, Berkeley, 1947-48. Mr. Smith provides the following note: "The squares, circles and triangles of the non-objective painting have no compositional or directly emotional significance in the sense that objects in a realistic picture do. They merely indicate the general nature of the space surrounding the form, leaving it to the observer to supply a specific and personalized meaning. For this reason, the non-objective painting, by its lack of directional intertensioning, is perpetually new."

Unfortunately, motion, by giving specific action, completely destroys the possibility of the spectator constructing his own experience from the material presented, and substitutes abstract reality of the generalized emotion that is the basis of non-objective art. It is possible, however, by limiting movement to the most simple kinds, and presenting only one form at a time, to construct a truly non-objective motion sequence.

The forms used in this film have been limited to two classifications: a circle (or circles) moving across the field of vision, and a stationary circle segmenting itself on its own axis. These two simple actions are arranged in a slowly accelerating rhythmic series, with angular movements and highly saturated colors in the body of the film, replacing and being replaced by oblique movement and a grayed spectrum at the beginning and end of the work." (Harry Smith)

H2O by Ralph Steiner, New York, 1929. A visual study of water composed in terms of cinematic form and rhythm. (Museum of Modern Art Film Library)



Program Notes, September 24, 1948 (Continued)

CLINIC OF STUMBLE by Sidney Peterson, Marian van Tuyl, and Hy Hirsch. San Francisco 1948. Choreography by Marian van Tuyl; score by Gregory Tucker; decor by Arch Lauterer. This film is dedicated to young women on wheels. The dance was conceived and choreographed for film. Multiple imagery was employed for the purposes of aborting the dancer's perspective, of introducing a contrapuntal development of the thematic material, and last but not least, to exploit in a sympathetic medium, transparencies as such. (Sidney Peterson)

SYMPHONIE DIAGONALE by Viking Eggeling. Germany, 1924. The origin and purpose of this famous experiment in filmic time and space will be explained in Mr. Richter's recorded talk on this film. (Courtesy Hans Richter)

VORMITTAGSPUK (Ghosts Before Breakfast) by Hans Richter, Germany, 1927-28. A film made for the International Music Festival, Baden-Baden, 1928. "Objects (hats, ties, coffee cups, etc.) are also people, and they follow their own laws - the rhythm of the clock." At the stroke of noon they gladly return to their functional state. (Courtesy Hans Richter) with Darius Milhaud, Paul Hindemith, Walter Gronostay and Hans Richter as actors.

EVERYTHING TURNS, EVERYTHING REVOLVES! by Hans Richter, Germany, 1929. Taken from the circus-barker's cry at a Berlin carnival. A day at such a carnival, with all its brashness, noise and boisterous humour. It was filmed on large negative (2 inches wide) a pre-requisite for early sound films in Europe. Music and words, as well as sound, are used as strong rhythmical elements, not naturalistically. (Courtesy Hans Richter)

THE PAWN SHOP by Charlie Chaplin, is included tonight, as the last film of the series, to remind us that the plasticity, the form and the movement, and the elements of time and space inherent in the cinema medium can exist also in a perfectly free and unmannered way without the consciousness of Art in its creative method.

F.S.

The music for tonight's silent films selected and arranged by PAUL VELGUTH

Projection was handled throughout the entire series by JIM ALLEN





THE ART IN CINEMA SOCIETY OF THE SAN FRANCISCO MUSEUM OF ART PRESENTS

The Art in Cinema Society of the San Francisco Museum of Art Presents

# art in cinema series four

ART IN CINEMA SERIES FOUR

September 24th, 1948

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## ART THROUGH THE MOTION PICTURE

October 15 1948

Series 4

The second program devotes itself to studies of works of art created by the masters of the past.

### MYSTIC LAMB

A study of the "Adoration of The Lamb", one of the greatest masterpieces produced by the early Flemish school of painting. This great painting which adorns the Ghent Cathedral was worked on by both of the Van Eyck brothers, Hubert and Jan, 1386 - 1441. Very little is known of these two brothers, and less of the painters who preceded them. "They were craftsmen of imagination with the power to transmute the old familiar concomitants of life into forms that are strange and enchanting. Their attention reposed in the ordinary business of living; and in their penetrating curiosity in everyday things, one must look for the secrets of their enormously effective painting." It is well to remember that while the Van Eycks were not the first to employ oil pigments, their use having been documented since the 10th century, nonetheless they developed them to a perfection that credited their discovery to the Flemish school of painting. To the Van Eycks belongs the credit for introducing actual portraits in three-quarter view into their compositions, thus into the history of painting; and through their meticulous rendering of homely objects and landscape details, they heralded the realism that was to follow.

### HANS MEMLING

Hans Memling, who lived just a hundred years later than the Van Eycks, (1433 - 1494), though born a German, lived most of his life and did all of his painting while living at Bruges. His personal life was relatively uneventful. He married between 1470 and 1480, the daughter of a wealthy Burgher of Bruges, purchased a large stone house and quietly proceeded to paint the works which are considered today to be among the really great masterpieces remaining in the world. Memling was moved by the splendor and opulence of the society in which he found himself, the power of the great merchants and nobles, and the famed beauty of the Bruges women, so he painted them. He was a tremendously fine craftsman, using the utmost care in refining the surfaces, (in most cases wood,) on which he worked, using his colors and strokes with a precise understanding of their capabilities. "One of the most cherished artists of his time," Memling maintained through his art the traditional indigenous flavor of early Flemish painting through the delicacy of his portraits and the quaint medieval tenderesses of his religious pieces. Perhaps the best known of his works is the mural reproduced so often, the Newenhoven "Madonna", a picture composed with almost mathematical precision, lacking in the implied tragedy of so much of religious art, filled instead with a kind of shy, modest charm, combined with a sculptural dignity.

### THE STONE WONDERS OF NAUMBURG

This film consists of a survey of the stone sculptures within and without the cathedral at Naumburg in Saxony. Unusual camera work and the music of Johann Sebastian Bach played on the organ by Fritz Heitman, help to suggest the atmosphere of the sculptures and of the Romanesque Cathedral. The film is an impressionist study which does not identify the sculptures nor the conditions under which they were created.

### TAPISseries DE FRANCE

An interesting technological explanation of the processes involved in the actual weaving of a tapestry is shown in this film. The French who have woven some of the greatest tapestries of all time are at home in an explanation of their medium. The film includes views of some of the large and very fine old French tapestries which still exist today.



SIENA AND SIMONE MARTINI

The paintings of the Siennese school of painting, of which Simone Martini was an important member, were based on the highly decorative Byzantine tradition, with the added qualities of delicacy, grace and a fuller plastic drawing. At best, these paintings add a kind of naive charm, plus a greater naturalism, to the Byzantine form; at worst, one is conscious only of a sentimentality, a striving for the depth of expression, and variety of forms which Giotto and his great followers achieved. The film itself is taken in the walled Tuscan city of Siena, Italy. Simone Martini, who lived and worked here all of his life, is treated in great detail. The relationship of his contemporaries, with their warlike yet spiritualistic personalities, to his own creative progress is stressed. The process of fresco painting is carefully examined, and a good deal of film footage is devoted to the old city itself with its unfinished Gothic cathedral and 14th century atmosphere. Background music includes works from Siennese archives, never before recorded.

The films LEGER and JEAN HELION came from Thomas Bouchard, New York.

HENRI MATISSE and ARISTIDE MAILLOL, from the Franco-American Audio-Visual Distribution Center, New York.

MYSTIC LAMB, MEMLING and THE STONE WONDERS OF NAUMBURG, from the Museum of Modern Art, New York

TAPISSERIES DE FRANCE, from FRANCO-American Audio-Visual Distribution Center, New York.

SIENA AND SIMONE MARTINI, from Gateway Productions, San Francisco.

We have just had a wire from Anton Refregier stating that as his film, THE MAKING OF A MURAL is being reedited, it will be impossible to send it to us for showing on October 22nd. We will have another film to take its place, which will be announced later.